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history of educational practices in America that will be something more than dead-level detail or a mass of unsupported generalizations. If such patient and thorough work as is represented in the present monograph can be continued and developed by other scholars for half a dozen years, the history of education in our own land will no longer be the phase concerning which we are most in darkness.

It seems strange that the foundations of the Society for the Propagation of the Gospel, which furnished the most important facilities in education during the eighteenth century and cleared the way for public education in the United States, should have been so long neglected. To secure the material at its primary sources, Dr. Kemp spent a year in London reviewing the various London archives, and an equal period in searching through the American records. The first part of the work (chaps. i-iv) relates to the founding of the society and the events that led up to it, and its regulations concerning school-masters, while the latter part (chaps. v-xii) gives an account of the educational work in New York City, Westchester County, Staten Island, Long Island, the Upper Province, and elsewhere in the colony.

Despite the multitude of careful details, the whole work is well written, interesting, and filled with the human touch. The writer knows when and how to make generalizations that will illumine and brighten the concrete facts. Especially picturesque is his account of the sectarian controversies in which the society indulged and by which its work was greatly hindered. The treatise is a contribution, and it is to be hoped that the author will, in the near future, give us the benefit of his researches concerning the S.P.G. schools in the other colonies.

FRANK P. GRAVES

UNIVERSITY OF PENNSYLVANIA

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*The Art of the Short Story.* By CARL H. GRABO, Instructor in English in the University of Chicago. New York: Scribner, 1913.

It is a popular belief that one who attains success in any one of the fine arts—for example, one who wins distinction as a writer of stories or as a painter of pictures—achieves his purpose in some mysterious way through feeling alone. His methods are supposed to evolve, and his materials to shape, themselves under the drive of emotions of which he is to a great degree the passive instrument. His own deliberately calculated part in the proceeding is presumed to consist merely in previous practice to attain dexterity, and in subsequent judgment of results.

A different, and less common, idea is that the means by which artistic expression has become effective have been evolving slowly, and that producers of good work have found it necessary to study and analyze historical examples in order to determine their effectiveness or ineffectiveness, and if

possible to find the reasons therefor. To find these reasons is to discover the principles of composition. Without these principles, inspiration is likely to lose much of its force in inefficient forms of expression.

Mr. Grabo in his book, *The Art of the Short Story*, takes this second point of view. He analyzes many stories to determine certain fundamental principles of story-structure and, for the sake of clearness, to classify them. The principles which he brings out are fundamentally true of all stories, long and short, but for convenience of illustration the short story has been chiefly emphasized. Its structural principles are the same in the main as those of long stories and, in part, of the drama. The book attempts to get at the actual creative process, to define the nature of a story-idea, to trace the steps which lead to its realization, and the difficulties which attend its progress. Each point is concretely illustrated.

A book on technique cannot supply to a student creative ideas or imagination, and should make no such attempt. It should, however, accomplish two things: It should enhance the pleasure of story-reading by bringing out the structural difficulties overcome by the writer, and it should develop in the student a knowledge of technique which will guide him through certain initial difficulties in his own experimental work and aid him in determining defects in what he has done and the remedy for them. The principles absorbed by analysis and precept may in time become almost instinctive in their application to creative work.

Mr. Grabo has kept clearly in mind these facts regarding the nature of his subject and has developed its possibilities while respecting its limitations. The result is an admirable textbook for the general student of literature and for the young writer.

WALTER SARGENT

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*The Psychology of Education.* By J. WELTON. London: Macmillan, 1911. Pp. xxi+507.

*The Outlines of Educational Psychology.* By WILLIAM HENRY PYLE. Baltimore: Warwick & York, 1911. Pp. viii+254. \$1.25.

*An Introduction to Psychology, More Especially for Teachers.* By T. LOVEDAY and J. A. GREEN. Oxford: Clarendon Press, 1912. Pp. 272.

*Human Behavior, A First Book in Psychology for Teachers.* By STEPHEN SHELDON COLVIN and WILLIAM CHANDLER BAGLEY. New York: Macmillan, 1913. Pp. xvi+336. \$1.00.

The question what sort of psychology is the most useful to students of education is the subject of much debate and difference of opinion. The textbooks before us are of interest for the light which they throw upon the views of